

AMUSEMENT WORLD HAS A REAL MARVEL IN MOVIE THEATRE

William Fox Tells of Wonderful Progress in the Picture Field.

A BENEFIT TO NATION.

Has Improved Its Morals, Increased Wealth and Added to Knowledge.

Right off the reel, what are you going to do about a man who solemnly asserts that he has no sense of humor? William Fox, moving picture magnate, director of twenty theatres in and around New York and the only film distributor in the world releasing exclusively pictures produced by his own organization, is that very party.

"When I was between twelve and fourteen years old, down on the east side," said Mr. Fox to an Evening World reporter to-day, "I was an amateur German comedian in partnership with Cliff Gordon. We played a lot of amateur shows under the name of the Schmaltz Brothers. It took me a long time to find out that Cliff Gordon, who afterward went on the stage and made a reputation, was the whole act, and I was about as funny as visiting day in an almshouse."

"Cliff went on the stage and I went into a clothing factory. The conviction, forced on me in those youthful days, that I am not funny has guided me in my motion picture business. I don't produce comedy films. I won't produce anything that does not, in my honest opinion, carry an appeal to the interest of the people. I can't tell whether a comedy film is funny or sad; so I leave the production of the funny films to the other fellows and confine myself to the production and distribution of stuff that I know something about."

HE MADE MONEY BY BEING SERIOUS.

Maybe it is because Mr. Fox deliberately refuses to believe he has a sense of humor and, therefore, takes himself seriously and takes his business and his public seriously, and works earnestly enough to impregnate his whole organization with earnestness, that he is one of the most conspicuous of the new order of millionaires. Mr. Fox will be thirty-seven years old on the first of next January, controls a business the growth of which is the wonder and sometimes the dismay of his competitors, and ten years ago he considered it somewhat of an event to sign a check.

"I had saved a little money," said Mr. Fox, "when in April, 1906, a friend of mine came to me and painted in glowing colors the possibilities of profit of a penny-in-the-slot phonograph, hand-turned movie, punching bag and chewing gum distributing emporium at No. 700 Broadway, Brooklyn. That was the popular form of cheap amusement in those days. Motion pictures were being shown in

WILL WE EVER WALK ON AIR?

Train Of Thought Inspired By a Letter About "Fruit-a-tives"



MR. D. MCLEAN

"For over two years I was troubled with Constipation, Drowsiness, Lack of Appetite and Headaches. I tried several medicines, but got no results and my Headaches became more severe. One day I saw your sign which read 'Fruit-a-tives' make you feel like walking on air. This appealed to me, so I decided to try a box. In a very short time I began to feel better, and now I feel fine. Now I have a good appetite, relish everything I eat, and the Headaches are gone entirely. I cannot say too much for 'Fruit-a-tives,' and recommend this pleasant fruit medicine to all my friends."

DAN MCLEAN.

Orillia, Nov. 28th, 1914.

"FRUIT-A-TIVES" is daily proving its priceless value in relieving cases of Stomach, Liver and Kidney Trouble—General Weakness, and Skin Diseases. 50c. a box, 6 for \$2.50; trial size, 25c. At all dealers or sent by Fruit-a-tives Limited, Ogdensburg, New York—Advt.

AMUSEMENT LEADER WHO HAS BUILT UP THE PICTURE INDUSTRY.



WILLIAM FOX

vaudeville houses at the close of the show as a 'chaser.'

"One of my competitors in the moving picture field to-day who has made a great fortune owned this place, and operated it in the name of a 'dummy.' I watched it closely for a week, and the business was immense. I don't want to say that my friend 'sailed' the proposition by distributing pictures in the neighborhood, but the business showed an awful slump after I bought it, and as Coney Island had opened up I closed down."

"During the summer I fitted up the second floor for the exhibition of moving pictures and I opened both floors in the fall. The admission to the movies was a nickel and each show ran six minutes. I sent them into the upstairs theatre by a front stairway, gave all the change possible in pennies and sent them out by a stairway that led down into the rear of the penny arcade on the ground floor."

HOW THE PEOPLE WERE MADE TO LIKE "MOVIES."

"We had to educate the people to enjoy motion pictures, but they were apt pupils. We made money. I opened other small theatres in that neighborhood and made more money. Others, seeing that I was making money, went into the business, and we raised up a new clientele of a mushroom growth."

"At first we had to draw them in with a ballroom of sword swallowers, fire eaters, jugglers, contortionists and the like on a platform on front of the show. In 1907 I felt that we had a public that would appreciate moving pictures, and I bought for about \$50,000 an old abandoned variety theatre at No. 194 Grand Street, Williamsburg. I was told by everybody that the neighborhood was too tough for my form of entertainment, so I sent out \$5,000 letters to the people of the district telling them that police, fire and building officials said about them, and on the night we opened there were 10,000 people clamoring to get in. I cleared more than my investment in that theatre in the first year."

BRANCHING OUT FROM A PENNY-SLOT START.

"Then I started the Dewey in Fourteenth Street and the Gotham in One Hundred and Twenty-fifth Street, Manhattan. I gave the people combination vaudeville and motion pictures and I continue that policy to-day in half my houses. That was my first big move. I built in memory of the One Hundred and Tenth Street and Broadway, which covers a square block and is the largest theatre in the world devoted to motion picture exhibition. My friends wanted to have my head examined when I built the Audubon."

"Five months after I started my motion picture theatre in the old variety house in Williamsburg the season next door, which had been an institution for years, closed down for lack of patronage. That was my first big move on the fact, which is indisputable, that the motion picture theatre is about the most powerful temperance instrument we have; ask any saloon-keeper or brewer."

"As our business grew the managers of the 12 dramatic theatres began to cry that we would kill their business. In 1908 less than 500,000 people a week attended the forty theatres of all kinds in New York City—about 10 per cent. of the population. Today from 65 to 75 per cent. of the population attends motion picture or dramatic theatres every week."

"The motion picture business is in its infancy. We are just beginning to attract real brains to it. I am proud of one thing in its development: In 1910 a combination of ten manufacturers of films was formed to monopolize and cheapen the business. When that combination was formed there were 120 exchanges renting films to exhibitors. The combination drove 119 of them out of business or gobbled them up. They couldn't drive me out or gobble me up."

"By breaking the monopoly I opened the motion picture field to the best writers, the best directors, the best actors. It is a virgin field for brains. The motion picture, in my opinion, is as firmly established as the public press, and the motion picture business will grow as the newspaper business grows with the education of the people. We haven't begun to tap the mechanical advancement possibilities in the making and projection of motion pictures."

Mr. Fox started in the film distribution business as an adjunct to this theatrical enterprises about three years ago, and two years ago this branch of the enterprise occupied about half a floor in the building at No. 130 West Forty-sixth Street. Today the Fox film distribution enterprises utilize four floors of that building."

Mr. Fox is married and has two children. "It is my honest belief," he said, in closing the interview, "that a man who marries young and raises children has a great advantage in the game of life over the bachelor."

Plays for the Coming Week

"BACK HOME," an old fashioned comedy by Bayard Veiller, written from the "Judge Priest" stories of Irvin Cobb, will be present at the George M. Cohan Theatre on Monday night. Selwyn & Co. produce the play. The cast is headed by John W. Cope in the role of Judge Priest and Willis P. Sweatnam as "Jeff," and includes also Phoebe Foster, Sydney Booth, Richard Hale, Theodor Hamilton, Miriam Doyle, Clifford Stark, Fred Goodrow, Robert Middlemas, Charles B. Wells and John Warnick.

Emanuel Reicher opens his second season as actor-manager at the Garden Theatre on Tuesday night, when he will produce Bjornson's social comedy, "When the Young Vine Blooms." The story concerns a modern household, with three marriageable daughters and a bevy of girl friends who are distressingly knowing and possess positive opinions on many subjects, especially marriage and religion. With Mr. Reicher will be his daughter, Hedwig Reicher, Bertha Mann, Emma Laucelle, Louise Berggren, Alberta Gallatin, Rosalie Mathieu, Alice Martin, Helen May, Katherine Herbert, Rupert Harvey, Augustin Duncan, John Lagrange, Hugh Powell and John Wray.

Harry Lauder with his vaudeville company begins an engagement at the Forty-fourth Street Theatre on Monday afternoon. Among the new songs which Mr. Lauder has written for this occasion are "I'll Stick to Rosie if Rosie Sticks to Me," "The Comes From Bonnie Scotland, Where the Blue Bells Grew," "Come Back, Nanny, I Never Loved Another Girl Like You," "I Love My John," "Bonnie Maggie Tamson" and "Doughie the Baker." Other features will be the Al. Golden troupe of acrobats, Selwyn Driver in "Humor at the Piano," Dave Genaro and Isabel Jason in dances, Mlle. Lucille and her talking cockatoo and Albert Donnelly, shadowgraphist.

The third season of the Theatre Francaise will be inaugurated on Monday evening at the remodeled Berkeley Lyceum in Forty-fourth Street with "Les Marionnettes." Mlle. Andree Mary and Paul Bonnet will have the leading roles. On Friday evening "Mlle. de la Seigliere" will be given with Mlle. Ginnette Guerande as Helen and Paul Bonnet as Bernard Stampley. Manager Bonheur announces that the artistic direction of the theatre will be in the hands of Paul Capellani.

The opening of the double bill, "The Courtship of Then, Now and To-morrow" and "Depths of Fury" at the Bramhall Playhouse has been postponed to Wednesday evening.

"Kick In," with Richard Bennett in the leading role, will be the attraction at the Standard Theatre.

Mme. Petrova comes to the Lexington Theatre in "The Revolt."

"Damage Goods" will be seen at the York Theatre.

"The Dummy" will be presented by the stock company at the Grand Opera House in Brooklyn.

IRWIN'S "MAJESTICS" AT COLUMBIA THEATRE.

The Columbia Theatre will have Fred Irwin's "Majestics." The main performance consists of a two-act farce called "The Palace of the Nineteenth Century," which is laid in Paris. Lively comedy and spirited music and dancing are the chief elements in this division of the performance, and during its action a cabaret show is given that has for its principal feature a series of five celebrated entertainers. There is also a one-act satire on existing conditions at Sing Sing Prison. Vaudeville specialties will likewise be given. The company includes Elma Tenney.

MOTION PICTURE NEWS.

Will T. Gents has resigned as Secretary of the Ziegfeld Film Corporation.

Frank Daniels has finished acting in a film called "What Happened to Mary."

Stella Hoban, formerly with Klaw and Robertson musical shows, has taken up picture acting.

Richard Turner, a new Vitaphone leading man, is to act with Anita Stewart.

A real shipwreck in a real storm is shown in American picture called "A Key to the Past."

Hugh Mack, film comedian, took a drink of what he thought was cough medicine in the dark recently, and then discovered it was corn cure.

A whole African village was constructed recently at the Horley studios in California for the production of "The White King of the Zulus."

The Mutual has a film of H. Grattan Donnelly's play, "The End of the Road." Harold Lockwood and May Allison acted the leading roles.

Pathe has made an interesting film out of Richard Carr's former starring vehicle, "Mary's Lamb." It will be released Nov. 19.

Audrey Munson, well known as an artist's model, has completed an engagement with the Thanhouser Motion Picture Company. She posed in a film called "Inspiration."

Robert Edison, who has been acting in a film version of "The Cave Man," says motion picture work aids the Theatrical in perfecting his art.

Charles Pathe declares George Fitzmaurice's latest Gold Rooster play, "At Bay," adapted from the George Scarborough drama of that name, is the greatest picture ever made for the Gold Rooster programme.

The Gaumont film showing Grace Valentine in "The New Adam and Eve" will be released Nov. 17. Miss Valentine is very eager to see herself as Eve, but she hopes the theatres where the picture is shown will be properly heated.

A Mutual Weekly photographer, shortly after the Anglo-French drive in the Champagne district, penetrated the fighting zone and obtained some interesting pictures showing the life of the French soldiers in the trenches.

The New York and New Jersey branches of the National Security League will assemble at the Vitaphone Theatre Monday night to officially vote Commander J. Stuart Blackton's picture, "The Battle Cry of Peace." Hudson Maxim, arms inventor, and Henry A. Wise Wood, aviation expert, both members of the Civilian Consulting Board of the Navy, will address the audience from the stage. "The Battle Cry of Peace" is in its third month at the Vitaphone and is doing an excellent business.

PLAYERS WHO ARE TO APPEAR IN METROPOLITAN DISTRICT THEATRES



GINNETTE GUERANDE
THEATRE FRANCAIS

Florence Bennett, Vernetta Presslar, Virginia Irwin, Corine Wells, Lucy Wert, John Sherry, Paul Cunningham and Charles Dunn, and specialties will be given by the Zola Sisters, Francis Murphy, Emanuel Lant and Jerry Mandy. A large chorus of girls is assisted by a double quartet of male voices in the musical numbers.

"THE WINNERS" AT THE OLYMPIC.

Snitz Moore and George B. Scannlon come to the Olympic Theatre with "The Winners." A two-act musical comedy deals with the fashionable colony at Newport. Among other members of the company are Mlle. Veolia, Florence Fletcher, Heloise Horton, Ollie Aden, Edna Lee, Beatrice La Due, William Lester and Brown and Williams. There is also a chorus of thirty girls.

"BIRTH OF A NATION" NEARS END OF RUN.

The final two weeks of D. W. Griffith's spectacle, "The Birth of a Nation," is in sight at the Liberty Theatre, where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 70,000 people in New York, which is far in excess of any attendance ever established during a continuous run in this city. This record is the more unusual when it is remembered that ten companies are presenting the big attraction in other sections of the country.

BILLS AT COLONIAL, PALACE, ALHAMBRA.

Another big bill will be offered at the Colonial Theatre next week. Grace La Rue, with new songs and gowns, will be the feature, and Percy Hasmell (Mrs. George Fawcett) will make her vaudeville debut in "Brimstone and Hell Fire" by Frederic and Frank Van Hatten. Others will be Gertrude Vanderbilt and George Moore, in songs and dances; Ernest R. Hall, composer; Clarence Oliver and George Olip in "Discontent," the Arnauld Brothers, acrobats, and Wright and Sabott in songs and dances.

At the Palace Theatre Nat C. Goodwin and Nell Ford will present "Olip in 'Discontent,' the Arnauld Brothers, acrobats, and Wright and Sabott in songs and dances."

At the Alhambra Theatre will be a Chip and Marble in "The Clock Shop;" Eddie Leonard, assisted by Austin Mack and company, in "The Minstrel's Return;" the Watson Sisters in songs; Hoy and Lee, comedians; Alf W. Loyd's dogs, and Violet Dale in impressions of stage favorites.

PROCTOR VAUDEVILLE AND LOEW FEATURES.

Minnie Allen in songs, impersonations, dances and musical tricks, will be seen at Proctor's Fifth Avenue Theatre the first half of next week. Vida Markoff, a Russian actress, in "The Dead Past;" Frank Gabby, ventriloquist, and the Chung Wa Comedy Four will also be on the bill. At Proctor's Fifty-eighth Street Theatre the Hadgi Nassar Troupe of Arabian acrobats will head the bill. Proctor's One Hundred and Twenty-fifth Street Theatre will offer sixteen acts, included in which are:

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